

Series TWO Master Section

The Series TWO master section is positioned in the centre of the console, just to the right of the two stereo input channels. It provides final level controls for all console outputs, houses the four stereo returns, and contains controls for the 11x2 output matrix.

STEREO RETURNS

As well as the two fully-featured stereo input channels which are described earlier, the Series TWO also offers, as standard, four stereo returns which are ideal for introducing pre-recorded sources or FX returns to the mix. The TILT control emphasises either the high or low end of the sound spectrum or, if left at its centre detent, has no effect. Routing is thoroughly comprehensive; all of the 8 Auxiliary busses can be accessed from 4 send pots (Aux 1/3, 2/4, 5/7, 6/8) which are shift-switched in pairs to toggle between the former and latter of the designated busses. All the Group outputs and the main Stereo Mix outputs can be accessed via individual routing switches, while the 60mm fader is accompanied by LED-indicated MUTE and PFL switches.

AUX MASTERS

A bank of eight rotary master faders controls the final output levels of the Auxiliary busses. An AFL switch for each bus allows the output to be checked on the monitor and phones outputs.

OUTPUT MATRIX

The presence of the output matrix offers additional flexibility in the live mixing situation. It feeds two additional console outputs which can be sourced from any of 11 sources: the 8 Group outputs, either side of the Stereo Mix output, and the Mono bus. This feature is ideal for creating feeds for flown speaker systems or for other parts of the

venue where different mixes are required. Two banks of 11 rotary faders govern the mix for the matrix, while master output rotary faders are provided with AFL facility.

GROUP & MAIN MIX MASTERS

In the flattened fader tray at the front of the console, high-quality 100mm faders are provided for Group outputs 1-8 and, immediately to their right, for the main Mix and Mono masters, which are coloured yellow and black respectively. Each of the Groups can be routed independently to either or both of the Mix and Mono busses, and each has a pan pot to determine its position within the stereo field of the Mix bus. PFL is provided for each output. Each also has an insert point on the console back panel.

METERING

High resolution bargraph meters are provided, in the centre portion of the meterbridge. These provide metering for the eight Group outputs, each side of the Stereo Mix bus, and the Mono bus. The mono meter also switches to display PFL when required to do so. The main left and right bargraph meters can be set to read the monitor output instead, by pressing MONITOR TO L-R METERS.

MONITORING

The monitoring source, selectable between the Stereo Mix bus, the Mono output and an external replay source such as a CD player, is fed to the front panel headphone socket as well as to the stereo monitor output on the console's back panel. The replay source has its own level control and can be routed to the Stereo Mix bus if required. Any soloed signal will automatically override the selected monitor source for as long as the Solo is engaged.



TALKBACK & OSCILLATOR

The talkback signal from a front panel mic XLR or the 1kHz test oscillator can be routed to any combination of Aux busses 1-4, Mix+Mono, matrix 1 and matrix 2.

MUTE GROUPS & MIDI SCENE CONTROL

Eight mute groups are provided, which are created by enabling the individual channel mutes and simply pressing STORE together with the required mute master buttons. 128 MIDI snapshots can be set up in the same way - when one is recalled, a MIDI program

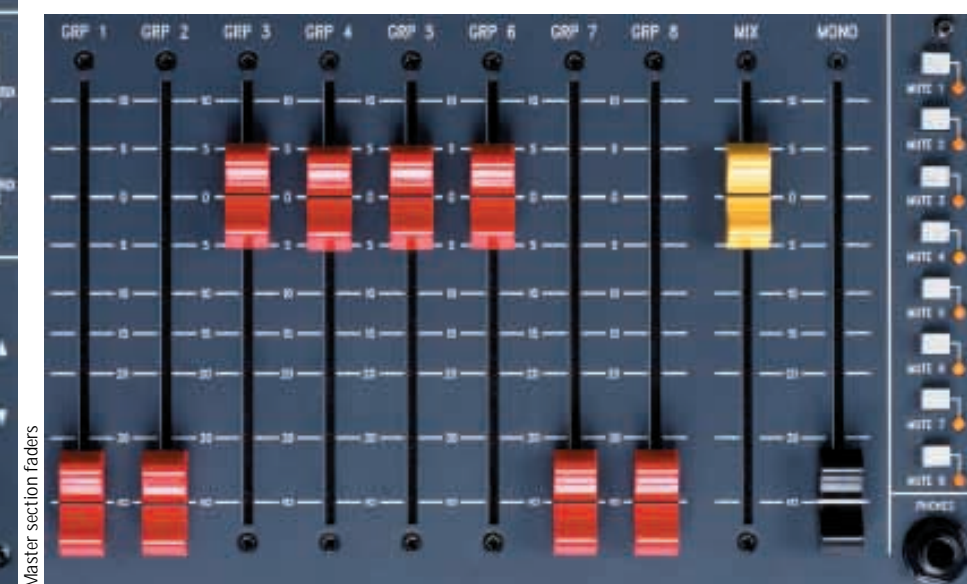
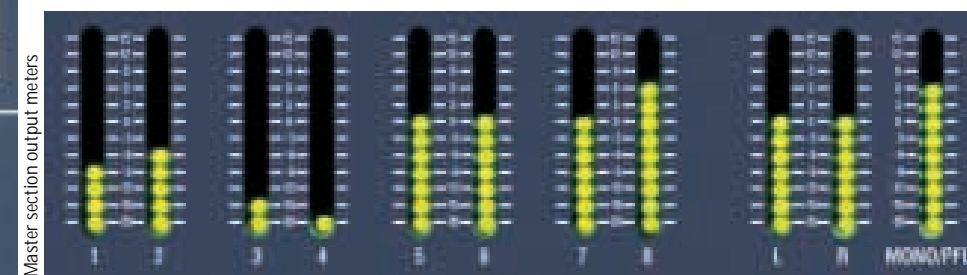
change message is transmitted - ideal for changing external effects patches. For scene-based mixing, mute snapshots can be recalled sequentially using the NEXT switch. Individual channels can be set to mute safe to prevent accidental muting of important channels.

REAR PANEL CONNECTIONS

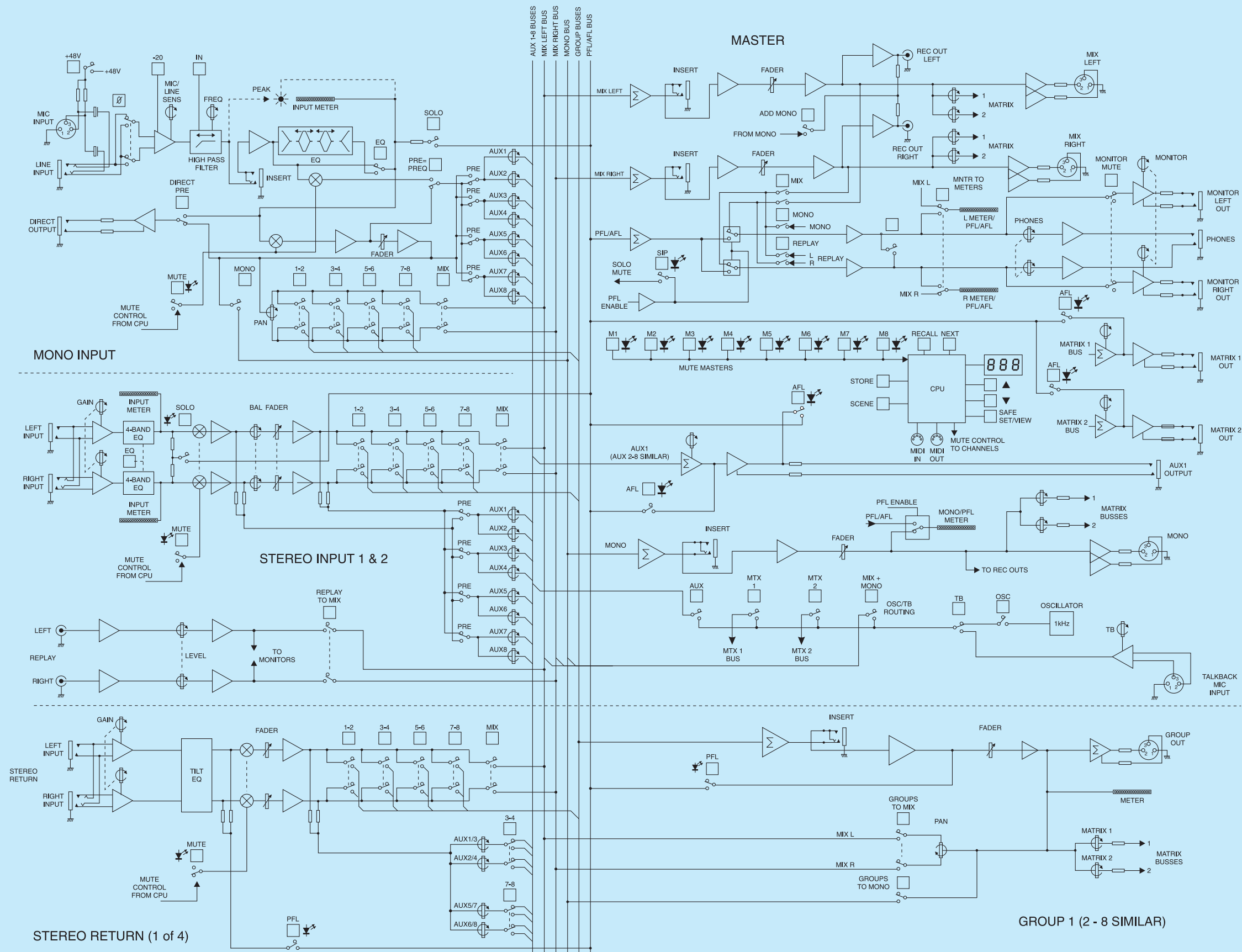
The master rear panel houses all the audio inputs and outputs for the master section, as well as the heavy duty connector for the power supply. The connections are as per the table below.

Stereo returns	.1/4" jack (balanced) x 8
Group outputs	.1/4" jack (balanced) x 8
Group inserts	.1/4" jack (ring=send, tip=return) x 8
Left/Right/Mono out	XLR (balanced) x 3
Left/Right/Mono inserts	.1/4" jack (ring=send, tip=return) x 3
Monitor outputs	.1/4" jack (balanced) x 2
Auxiliary outputs	.1/4" jack (balanced) x 8
Matrix outputs	.1/4" jack (balanced) x 2
MIDI in/out	Standard MIDI 5-pin DIN x 2
Replay inputs	RCA phono x 2
Record outputs	RCA phono x 2

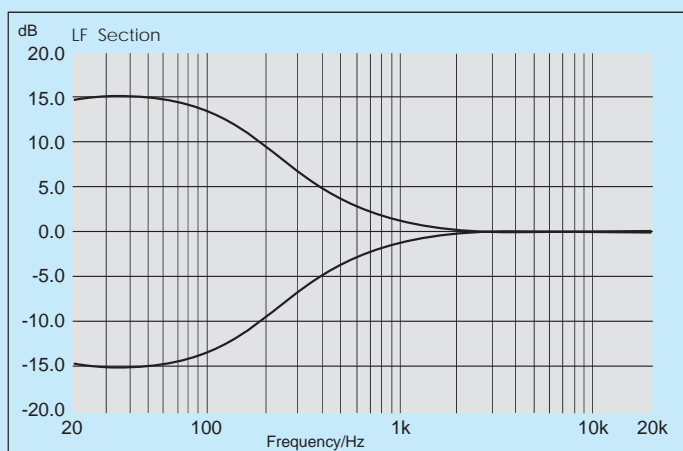
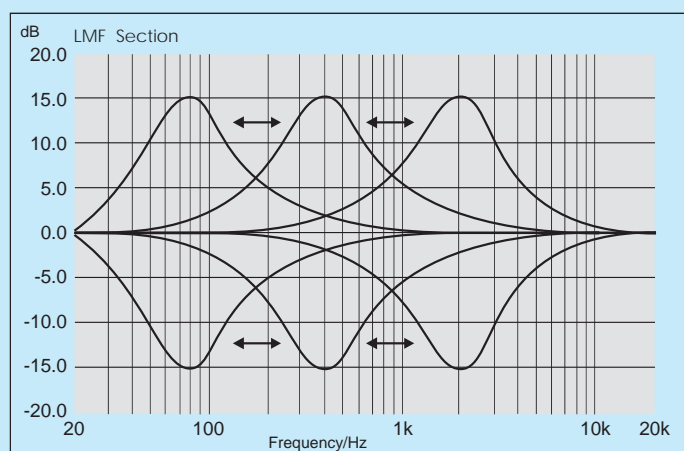
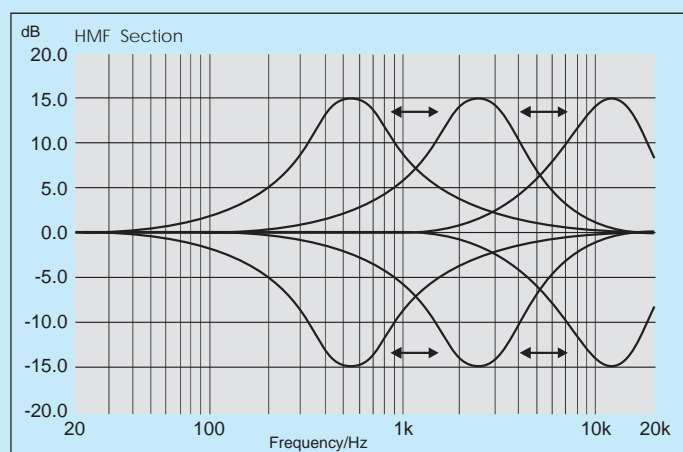
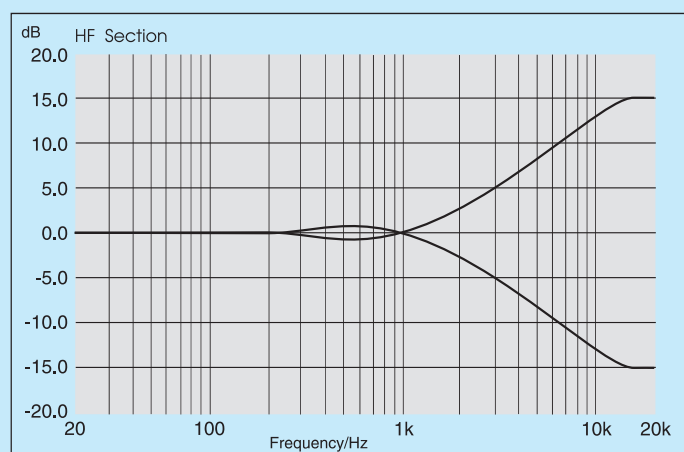
See back page for detailed I/O specifications.



System Block Diagram

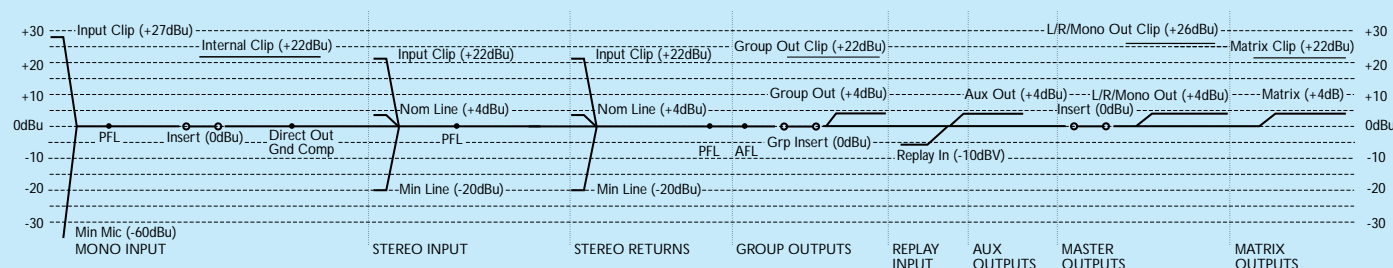


EQ Curves



Level Diagram

SERIES TWO NOMINAL LEVEL DIAGRAM



Architect's Specification



The Mixing Console shall be constructed in a rigid monocoque chassis, and shall be available in 24, 32, and 40 mono input sizes. The mixing console shall provide eight mono Auxiliary sends, eight mono subgroups, as well as Stereo and Mono outputs. A Mute Scenaset system shall be included, enabling up to 128 scenes to be stored and recalled, with eight mute groups. The console shall be provided with 2 Stereo Input channels, 4 FX Returns, Master Section and MIDI Scene Set Section. There shall be a flexible matrix system. The console will be supplied with a separate DCP200 Power Supply with optional 19-inch rack-mount capability.

The Mono Input shall have the following features; electronically balanced low-impedance input via an XLR socket with a switched continuously variable gain giving two sensitivity ranges of -15dBu to -60dBu and +5dBu to -40dBu, switchable 48V phantom power, a 40-400Hz High-pass filter and phase switch. A bypassable 4-band semi-parametric equaliser shall be provided, with shelving response HF and LF controls with cut-off points 12kHz and 60Hz, and two mid-frequency controls covering the ranges of 550Hz - 13kHz and 80Hz - 1.9kHz with a Q factor of 1.3. All bands shall have a cut and boost of 15dB (centre detented). 8 Auxiliary sends shall be provided with individual level controls and pre/post fader switching in pairs. The pre-fade source shall be selectable pre- or post-EQ from a front-panel switch. The direct output shall be switch-selectable to be pre- or post-fade. Routing to the 8 subgroups shall be post-pan, in pairs via switches. The pan control shall also feed the Stereo Mix bus via the Mix switch. Routing to the Mono (centre) Mix shall be via a separate switch. A 100mm fader with dust protection shall control the level to all post-fade busses. A mute switch shall control the main signal path and a solo switch shall allow the pre-fade signals to be monitored at all times. A 12-segment LED meter with separate dual-sensing peak indicator shall be provided in the overbridge above each channel. There shall be a post-filter, pre-EQ insert point using a jack.

The Stereo Input shall have the following features; stereo line level input on balanced jacks with a continuously variable gain range giving a sensitivity of +4dBu to -18dBu. A bypassable 4-band stereo equaliser shall be provided, with shelving HF and LF sections operating at 12kHz and 60Hz respectively, and peak/dip mid bands operating at 3kHz and 320Hz. Access to all eight Auxiliaries shall be possible, with paired switch selection of pre- and post-fader. All Auxiliaries are fed with a mono sum of the stereo signal. A 100mm fader and illuminated Mute switch, a stereo balance control and routing switches to the main Mix, Mono (centre) Mix and 8 subgroup busses shall be provided. Twin 12-segment peak-reading bargraph meters and illuminated Solo switch will allow pre-fade monitoring at all times.

Eight Group Outputs, 8 Aux Outputs, and 2 Matrix Outputs shall be provided, controlled from the output section of the console. The Group master sections shall each have a 100mm fader, and an illuminated PFL switch. The Group outputs shall be routable to the main Mono (centre) bus via a switch, and to the main Stereo busses via a pan pot and a switch. They shall each have an insert point via rear panel jack. Two Matrix outputs shall be provided, with each output receiving a contribution from each of the 8 Groups, Mix L, R and Mono (centre). The Matrix output shall be controlled by a master rotary fader with associated AFL switch. The Aux master section shall have a rotary master fader for each of the 8 Aux busses, and associated AFL switches for monitoring.

The Master section shall have a 100mm stereo master fader which controls L and R Mix outputs, and a second 100mm fader controlling the Mono (centre) Mix output. A stereo monitor and phones output shall be provided, with switchable source selection from the Mono or Stereo Mix busses or a Stereo Replay line input. The Replay input shall also be routable to the main Stereo Mix bus. The Solo system shall comprise PFL from inputs and PFL or AFL from outputs, and a selectable Solo-in-Place mode shall be provided. The PFL/AFL signals shall appear on the monitor and phones outputs and the Mono/Solo bargraph meter. There shall be a Talkback microphone socket and switching, and a 1kHz test oscillator. Four Stereo Returns shall be provided for stereo line level inputs, with 60mm fader, 'TILT' EQ, Mute and Solo switches and routing to Group and Stereo Mix busses. Access to all 8 Auxiliaries shall be provided via four rotary send controls in conjunction with two shift switches.

The console will have an overbridge as standard, with LED peak-reading bargraphs for all Mono and Stereo inputs plus the Group, Stereo and Mono (centre) Mix outputs. The MIDI Scene Set section shall be capable of storing up to 128 snapshots recalling a snapshot. A three-digit LED display shall be used to show snapshot number. Eight preset switches shall be used to assign mute groups; these shall work independently of the snapshot system. External devices may be triggered using MIDI Note On/Off messages transmitted when mute switches are pressed.

The dimensions and specifications shall be as published on the rear cover of this brochure. The console shall be the Soundcraft Series TWO.